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action and the sentiment, stamp it as a work of consummate genius, as one of the brightest ornaments of our art, and as one of the greatest productions of the present age, and ensure for it an immortality that can only cease with the sense of the beautiful in the human heart.

G. A. MACFARREN.

HISTORY OF MUSICAL INSTRUMENTS.

Compiled from "Sir John Hawkins's History of Music."

By JAMES TILLEARD, F.R.G.S.

From the "Educational Repository."

MUSICAL INSTRUMENTS OF THE ANCIENT GREEKS AND ROMANS.

The general division of musical instruments is into three classes, the inflatile, tensile, and pulsatile. Of the first are the trumpet, flutes, and pipes, whether single or collected together, as in the organ. Of the second, the lute, the harp, the clavicymbalum, and viols of all kinds. Of the third are the drum, the sistrum, and bells.

This division is adopted by Franciscus Blanchinus, of Verona, in a very learned and curious dissertation on the musical instruments of the ancients; which upon the authority of ancient medals, intaglias, bass-reliefs, and other sculptures of great antiquity, exhibits the forms of a great variety of musical instruments in use among the ancient Greeks and Romans, many whereof are mentioned, or alluded to, by the Latin poets, in such terms as contain little less than a precise designation of their respective forms. His dissertation is very curious and satisfactory, and contains in it a detail to the following effect:—

One of the most simple musical instruments of the ancients is the *Calamus pastoralis*, made of an oaten reed; it is mentioned by Virgil, and many others of the Latin poets, and by Martianus Capella. See the form of it in fig. 1.

Other writers mention an instrument of very great antiquity by the name *Ossea tibia*, a pipe made of the leg-bone of a crane. Fig. 2.

The *Syringa* or pipe of Pan is described by Virgil, and the use of it by Lucretius. The figure of it occurs so frequently on medals, that a particular description of it is unnecessary. Fig. 3.

The *Tibiæ pares*, mentioned by Terence to have been played on, the one with the right hand and the other with the left hand, are diversely represented in Mersennus de *Instrumentis Harmonicis*, pag. 7, and in the Dissertation of Blanchinus now citing. In the former they are yoked together towards the bottom and the top, as in fig. 4.

Fig. 1.

Fig. 2.



Fig. 3.

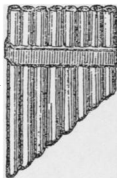
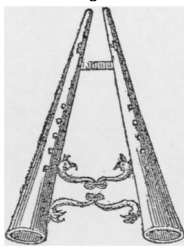


Fig. 4.



In the latter they are much slenderer, and are not joined. Fig. 5.



Fig. 6.

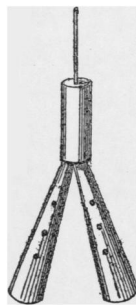
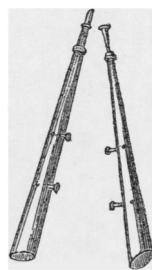


Fig. 7.



The author last mentioned speaks also of other pipes, namely, the *Tibiæ bifoies*, fig. 6, the *Tibiæ gemine*, fig. 7, instruments used in theatrical representations; the latter of these seem to be the *Tibiæ impares* of Terence: he also describes the *Tibiæ utriculariæ*, or bagpipes, fig. 8, anciently the entertainment of shepherds and other rustics.

The Horn, fig. 9, was anciently used at funeral solemnities; it is alluded to by Statius. *Theb. lib. VI.*

Fig. 8.

Fig. 9.



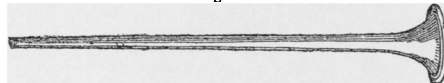
The ancient *Buccina* or horn-trumpet, fig. 10, is mentioned by Ovid, Vegetius, Macrobius, and others.

Fig. 10.



The *Tuba communis*, seu *recta*, so called in contradistinction to the *Tuba ductilis*, is of very ancient original; it was formerly, as now, made of silver or brass, of the form of fig. 11. Blanchinus hesitates not

Fig. 11.



to assert that the two trumpets of silver which God commanded Moses to make in the wilderness were of this form. It seems that the trumpet retained this figure without the least external diversity, so low down as the year 1520; for in a very curious picture at Windsor, supposed to be by Mabuse, representing the interview between Ardres and Guisnes, of Henry VIII. and Francis I. are trumpets precisely corresponding in figure with the *Tuba recta* above referred to.

(To be continued.)